

f two years, will apke theater Thursday s in "Mrs. Black is a three-act comedy t, written especially ig her opportubity to The comedy de-

pany, first appears in entitled "The Baby monoportunities for all numbers, in which car, mirth-compelling comedians. In the ries Robinson offers y: the Farrell-Taylor at Minstrel Man." Illustrate the latest Milledge will present and Barrett will example and Rose Carlin will the company will precompany will pre-

Utahna Park theater he Empire Theater comedy. The Man ganization has been strilory, and jumped to Salt Lake to open this city. The reg-

the following from the Cost, and the following from mixed it up with an way carry yesterday own was far gone in a all comers, especial-to be actors. Orestes in a bootblack stand, hallenge. There was hen the unknown had der in Utah who once with Joe Choynaki."

charged with having

close several photoind wish to apply to
as leading comedian. I
mittimes on the stage
ime I am very funny,
omical face in the inBide Dudley'
continued Col.
looked at the photohat the applicant had
tographs of Raymond
ime. In his effort to
y Canadian friend had
that Mr. Hitchcock
when to Mr. Savage."

who has the reputamore shows than any
in his own box for
alight last week and
a shows. It has been
culiarity to slide humst or to peer over the
over-zealous usher orme of his own theaters
it sli down,
on account of Paul
ile was broken the
Johnan did not think
us to follow his usual
over the back rail, so
at the Herald Square
the Rollicking Gri."

s the only time that
hing—New York

variety stage, alias 'polite vaudeville,' is due intirely to the continued influx of performers from the legitimate dhrama. Shure I reminber the good ould days whin May Irwin and her sister Flowere known as the 'Irwin Sisters.' Begegrath, if they were sthill doin' a turn like the rest of us, wouldn't they be afther changin' their names to the Sisters Irwin. That's the way it is in these times. There isn't a tumblin' act playin' vaudeville dates today that could make good if it was billed as the Soand-So Bros., but take the same act and turn the name around, makin' it the Brothers Soand-So, and the illigance of the title secures engagements for an entire season. It seems to me," continued the buxom Irish queen, in a voice of the title secures engagements for an entire season. It seems to me," continued the buxom Irish queen, in a voice of the title secures engagements for an entire season of the contract of the co

The event of the London theatrical seamon is the production of the new play. "What the Butler Saw" at Wyndham's theater. It is a farce in which Mr. Parry, Judge of the Manchester County court, and Mr. Mouillot have collaborated. Judge Parry says that the play originated owing to his meeting Mr. Mouillot at a performance of "Cousin Kate" at the Haymarket in the autumn of 1993. "The scene of the piay is a hydropathy establishment," says Judge Parry. "and an at-



MAY IRWIN.

that prevails in these establishments. The main theme of the play is that a husband forgets that he is a married man and fiftes. His wife appears on the scene and he prevails on her not to make him appear ridiculous, but to represent herself as his decreased brother's wire. He becomes very uncomfortable at her successful filtriations and is sorry for his transgressions. The situation turns on what the butler saw. Personally I don't care much for the title myself. At first we proposed to call the plece "When the Cat's Away." Unfortunately, however, that title was claimed by some one else, and of course we abandoned it at once," Sarah Bernbardt was being entertained at dinner by an American in Florence.

"T paint a little," she said. "Once discouraged with the reception of two new roles, I thought seriously of abandoning the stage for the brush. But wisdom came to my rescue. I learned in time that the general public—the average man—is able to appreciate more accurately the work of an actrees than the work of a nainter.

the work of an actress than the work of a nainter.

"I had finished a small study and, celling up my concierge, I asked him if he wouldn't take the picture to the frame maker's and have it framed.

"Cheerfully, madam, cheerfully," said the concierge, and he took up the canvas in a rather careless way.

"Oh, be careful," I said sharply. The paint is not quite dry yet.

"Never mind about that, madam, said the concierge; "my clothes are old."

Instead of being called "The 'Varsity Man," one of George Ade's new plays has been christened "Just Out of College." It will be produced at the Park theatre, Boston, on October 1.

The Sothern-Marlows presentations this

will appear as Viola and Mr. Sothern as Maivolio. The third play will be "The Merchant of Venice," with Sothern as Shylock and Miss Marlowe as Portia. The company is now being rapidly completed and there will be elaborate scenic accessories not only effective as stage pictures but of interest to students and theairegoers at large.

William Morris of "Mrs. Templeton's Telegram" while touring the West last season was obliged to stop over two hours in a small Montana town in order to make railroad connections for Helena. It was a town of about 200 inhabitants. It was however, boasted of an "opry" house, to which Mr. Morris went while waiting for the train. There he found a small strolling company giving a matinee to an audience so painfully small that he went out to the manager after counting only eighteen people in the house to ascertain the cause of it. "Rather a light matinee audience," Mr. Morris said. "They don't seem to want your show here."

"Tain't that," replied the manager in a disgusted tone. "but there's a lynching going on this afternoon two miles from town, with two cattle thieves as the principals, and everybody in town cordially invited."

cipals, and everybody in town cordially

John Fischer, who produced "Florodora," is interested with the Shuberts in the presentation of their new English mantonime, "Babes in the Wood." This plece, which is now being rehearsed, requires so large a company that for the sake of convenience the organization has been divided into three parts, each of which is drilled separately. Five weeks are to be spent in preparation, at the end of which it ime "Babes in the Wood" will open in the Garrick theatre, Chicago.

"Lady Tenzie," in which Lillian Russell appeared last season, is to be put on the road again by the Shuberts, but there is some question as to who will be the leading woman. It is understood that Grace Van Studdiford, Dorothy Morton and Isabelle Underwood are all being considered for the role.

C. M. S. McLellan, author of "Leah Kleschna," has written a comedy called "On the Love Path," which will be proouced early in September at the Havmarket theatre, London, Another play of his is to be produced in this country by the Shuberts. It is called "The Jury of Fate," and concerns a young man who has misspent his life and who is given the privilege of living it over again in order that he may demonstrate how far he has profited by his experiences. Failing to take proper accurating of this opportunity, he is again deprived of existence.

"To my mind," said Jefferson De Ange-

"To my mind," said Jefferson De Ange-

Maggie Cline, the Irish queen, it is now and forliver will be, so long as I'm able to presurve me fine contraito voice. And, as I was obsarving, all this illigance in the 'vaudeyille' theayters is due to the legitimate actors, with their English accents and their dandined airs. Is it lie vatin' the stage, ye're afther callin' it? Arrah, g'wan! you're only a foolin'! Give me the palmy days. Shure, ye could trust any act on the programme thin by only lookin' at the name of it, while nowadays a good many of them twirely stunts are like sugar-coated pills. Ye don't know till you're afther swallowin' them what ingredients they contain, and ye're as apt as not to have a mad attack of mal de mer (notice me French) as a result of the doso."

Mrs. Fiske has returned to New York from her sojourn in California, and after a short supplementary vacation at her favorite Adisondack retreat she will actively engage in preparation for the events at the Manhattan theater and her own tour with the Manhattan company in "Leah Kleschna." The first production at the Manhattan carly in September, will be that of Edith Eills Baker's comedy, "Mary and John."

The event of the London theatrical season is the production of the new play, "What the Butler Saw" at Wyndham's theater. It is a farce in which Mr. Parry, Judge of the Manchester County court, and the world is the ability to accept mistor-tune gracefully. The man worth while is the emedian, to a new york 'man world world. The world world is the earlity to accept mistor-tune gracefully. The man world when the world is the earlity to accept mistor-tune gracefully. The man world with the world is the earlity in the world is the earlity. The man world when the world is the earlity to the ecallin' the world is the earlity. The man world when every tune gracefully. The man world wis the earlity a fooling. "Many years ago I used to know a nervy little cuss name Payton world world wrong."

Many years agol used to know an every thermal world. We were accustom to work and wrong.

"Many years

Wolfville," by Clyde Fitch and Willis American Lord," by George H. "The American Long.
Broadhurst and C. T. Dazey.
"Mizpah," by Ella Wheeler Wilcox and
"Mizpah," Searle.

M. S. Mc-

Luscombe Searle. "On the Love Path," by C. M. S. Mc-

"On the Love Lelian," by George Ade.
"Just Out of College," by George Ade.
"Old Gorgan Graham," by Faul M. Potter and George Horace Lorimer.
A new society comedy by Augustus

Alexander von Mitzell has been engaged by Manager John Cort to play the leading male role in support of Florence Roberts in "Ann La Mont," the new problem play by Paul Armstrong, the author of "The Helr to the Hournh." Mr. Mitzel staceseded the late Joseph Haworth as leading man for Blache Walsh in "Resurrection." Miss Roberts begins her season at Salt Lake City. October 2, rehearsals having been called for September 4. The company supporting Miss Roberts will be very different from the support she has had in the past. It will include Max Figman, Robert McWade, H. S. Northrup, Cifford Leigh, Wilbur Hudson, Norsh Lamison, Mercelta Esmonde, Lucile Verke, Florence Robinson and Lillian Armsby.

Ezra Kendall is rehearing his new play, called "The Barnstromer". It is by Sydney Rosenfeld, and will probably be given its first presentation when the company reaches Portland, Or.

"I've been married for more than twenty years." Jefferson de Angella is reported as having said recently, "and to one wife. That's quite a record for this profession."

profession."

Miss Askit—Did your cousin enjoy the play last night? She is so deaf.

Mr. Wise—Yes, I know, but the costumes were awfully loud.—Chicago Jour-

The Detroit Free Press prints the following Adams story:
Annie Adams used to be a member of the Lewis Morrison and Gustavus Levick company. Annie Adams? Why, she is the mother of Maude. An actross, who was a member of the Morrison-Levick organization at that time, gives this interesting account of the child that has since come to womanhood accompanied by such professional honors as few women can boast.

One day Mrs. Adams came to my dress-

professional honors as lew women can boast.

One day Mrs. Adams came to my dressing-room and told me she had a little daughter. "She has finished the banjs," she said, "and wants to learn the harp." Then I noticed a wisp of a girl with light hair, braided and plastered over her ears, standing in a corner. She had come in shyly hiding behind her mother, and I had not seen her. She stood with her head hanging bashfully, her little pointed chin resting on her thin chest.

"That's my Maude," explained Mrs. Adams.

"How do you do, Maude?" I said.

The child smiled, but could not find her tongue.

The child smiled, but could not find her tongue.

"How old are you?" I persisted.

More silence, until the mother answered. "She's eleven."

"Would you like to learn to play the harp?" I inquired.

Little Maude nodded, but words still refused to come. She seemed unable to get up courage enough to talk but sat shyly and contentedly in my dressing-room all evening. I saw no more of her for years, and the first time I over heard her voice I paid the regular price for the rare privilege—as Babbie in "The Little Minister," when she was rich and renowned, and I was forgotten.

A story is being told of Channing Pol-

successful dramatization of Miriam Mi-chaelson's novel, "In the Hishop's Car-riage." After one of the "big" scenes the applause was so persistent that the young playwright was finally brought down to the footlights. After be had "thanked the audience in a few well-chosen words," and had felt the sickening sensation of loneliness which comes when one's first bow to a sea of faces behind a row of flaming elec-tric lamps. Pollock ground his way of the

tric lamps, Pollock groped his way off the

sea or races belind a row of flaming electric lamps. Pollock groped his way off the stage.

"Wh-what did y-you think of my maiden effort?" said he to a friend as he mopped his face with a towel and tried to overcome the violent emotions aroused by his extraordinary experience.

"I don't mind telling you," replied the candid person to whom the dramatist had addressed the question, "I don't mind telling you, Pollock, that you showed less oratorical powers and more suspenders than any curtain speaker I ever saw."

Jacob Adler, the Yiddish tragedian, tells a story illustrating how even seasoned actors will lose their lines or forget that they are on the stage at certain times. He was playing "Maebeth," and the time had come for the first murderer to put in his appearance at the entraince to the banquet hail. This worthy was a young actor of considerable experience in minor parts, but of nervous temperament.

Macbeth walks up to him, and pointing

ment.

Macbeth walks up to him, and poluting sternly at him, remarks; "There's blood upon thy face." As Adler did so, the young actor paled under his makeup, and then putting his hand to his cheek, re-

Cecelia Loftus is spending the month of August giving drawing-room entertain-ments at Bar Harbor, Narragansett Pier and Newport. She is assisted by Beatrice Hereford and a young planist whom she brought with her from London.

Olga Nethersole, who is returning to America after an absence of four years, will employ for her tour an adaptation of the French play, "La Dedale." The En-glish title will be a direct translation,



bed of their child, and their love revives. The solution of the problem seems to lie with the woman. She decides to leave both men. The husbands meet, quarrel, and are killed by falling into a raylae. The curtain descends as the wife, ignorant of their fate, departs with the child.

After having bankrupted herself by her disastrous venture at the Savoy theater, London, Mrs. Brown Potter has turned to the variety stage to replenish her empty exchequer, and has no reason to complain of link of appreciation on the part of her audiences.

A good-looking good-singing, high-stepping chorus girl is harder to get in New York just now than a prima donna. She also wants about as much salary, says George M. Cohan.

R. G. Knowles, an American comedian, who, as a "patter song artist," has been regarded as one of the shining lights of the London music balls for nigh fifteen years, has just announced his retirement from the variety stage. It has so degenerated, he declares in substance, that he will waste his talents upon it no longer. "Present day audiences," he says, "som to me to be going back to their primary instincts, to the time when music halls were mere drinking saloons, when audiences were allowed to smoke and fuddle and falls at the top of their voices, while some one roared out a comic or sentimental song with all his lung power to make himself heard, or two 'artists' beat each other silly—if they were not silly beforewith bladders at the end of sticks.

"The music hall his come down to the old knock-down-and-drag-out business again. Witty, humorous songs and sayings are lost on present day music hall audiences. These things make them think, and they don't want to think—it's too painful-they just want to think—it's too painful-they just want to be amused by a rough-and-tumble show."

CAREER OF GUS THOMAS.

Rise of Man Who Is Busiest American Playwright.

The busiest American dramatist of to day is Augustus Thomas, whose comedy, "The Education of Mr. Pipp," comes to the Illinois theater next week. The charneters in this play were created by

acters in this play were created by Charles Dana Gibson in the series of drawings originally published by Life and later in book form under the caption, "The Education of Mr. Pipp."

Mr. Thomas has given to the stage in less than a year and a half five plays. They are "The Other Girl," "Mrs. Leffingwell's Boots," "The Education of Mr. Pipp," all produced and all successes while Charles Frohman is now rehearsing a play by Mr. Thomas in which John Drew is to star, and Daniel Frohman a play called "The Embassy Ball," which is destined for Lawrence O'Orsay. Previous to these works Mr. Thomas had turned out somewhere between forty and fifty plays, only one or two of which were absolutely bad, while several became the success of the year in which they were produced.

Instead of being called "The 'Varsity Man," one of George Ade's new plays has been christened "Just Out of College" It will be produced at the Park theatre, Boston, on October 1.

The Sothern-Marlowe presentations this season will consist of "The Taming of the Shrew," with Mr. Sothern as Petruche, and Miss Marlowe as Katharine. "Twelfth Night," in which Miss Marlowe

was his laziness without its ingenuity. He was given the assignment of covering each day the offices of certain city officials, situated in a building in which there were no clevators. He disliked to climb the stairs. There was a pleasing house of refreshment near the city hall, from a window of which he could command a view of the winodws of the offices he was supposed to visit each day. The reporter thereupon made a compact with these officials that when there was any news for him they were to fasten the window shade at a certain height. After that he performed his daily duties by sitting in the house of refreshment and occasionally glancing at the opposite windows.

casionally glancing at the opposite windows.
Salaries in those days on the newspapers of St Louis were exceedingly small. Thomas was drawing \$2.5 a week, when a new owner of the paper appeared. He looked over the salary list, and the unusual opulence of young Thomas caught his eye. "Who is that man, and why does he draw so much?" he asked the managing editor. He was told "Gos". Thomas's abilities. "Well, cut him down to \$30," said the new proprietor. Thomas tendered his resignation with great dignity. "Just when I had reached a point where I was able to have a Christian bed, three square meals and a clean shirt and collar every day." he said, "this slawedriver comes along and takes these things from me. I shall go to New York and become a playwright." And this he did.

Nowadays a dozen managers bid eagerly for any play to which Mr. Thomas will put his name, but so recently as half a dozen years ago that was not the case. Mr. Frohman and several other managers refused "Arizona." Kirke La Shelle produced it and made a fortune. Then Mr. Thomas wrote "Colorado." Mr. Frohman hought it, ran it two weeks and entered \$40,000 on the debit side of his ledger. Next Mr. Thomas wrote the "Earl of Pawtucket," and wishing to give Mr. Frohman a chance to recoup his losses on "Colorado." he offered him the "Earl. Mr. Frohman declined with thanks. Mr. La Shelle accepted, and from it drew profits, so it is said, of considerably over \$200,000. Since then his plays have been uniformly successful—Chicago Record-Herald.

CHORUS GIRLS WORK HARD.

Most of Them Don't Have Any Summer Vacations.

A woman who "dotes" on musical comedy was wondering the other day where the chorus girls spend their vacations. "Do they make a bee line for the seashore when the show season is over, or do the mountains appeal to them more?" she

mountains appeal to them more?" she mused. When this question was repeated to a mistress of the robes—of theatrical robes—who was hard at work in the upper story of a big theater building, she answered: "That's an easy one. Chorus girls don't have any trouble choosing between mountains and seashore, for the very good reason that they go to neither. Chorus girls don't have a vacation.

"There are exceptions, maybe, but they only prove this rule, that the rank and file of chorus girls never dream, as do most other young women who work for a living, of pacing up and starting off to this, that or the other resort every summer for a two, three or four weeks' vacation. Saleswomen, typewriters, milliners, dressmakers, all have vacations, but not the chorus girl. Yes, I know this doesn't agree with the popular idea of the title. The resord."

clins anywhere from the middle of August to September I.

"Most of the shows on four in the spring, as well as the New York productions, close up in May, which fine ans that the girls are discharged then and for the time being are out of a job. Take a vacation then? Of course, they could. No one would stop them. But they don't dance to. Instead of leaving New York, they all flock here and present themselves promptly and persistently to the different managers, for if a chorus girl isn't engaged in the early summer, here chances for a steady winter engagement are slim, and she knows it. After an application is made it may be a good many days before managers decide, and then it it is almost time to begin rehearsals, which last anywhere from four to eight weeks, and mean that the chorus must set together every week day and prac-

which last anywhere from four te eight weeks, and mean that the chorus must get together every week day and practice from 10 to 12, and from 1 to 4.

The hardest work of the whole year is done by the chorus girls in July and August, and, what is more, they don't get a cent for doing it. Their pay doesn't begin till the production is actually put on the boards and the box office is open to the public. Another phase of the case some people fall to consider is this. The average chorus girl can't afford a vacation. Most of them, in fact, find it hard to pull through the summer without running in debt. It all depends on how much of their winter salary they save. Chorus girls get fairly good pay-about 5th or more a week-and the provident ones lay by a little in the busy season to help steer them safely through the dull season Others are careleas and spend as they go, depending a good deal on the chance of getting a summer engagement. I ought to explain, perhaps, that improvidence is not the only reason why so many chorus girls can't afford a vacation. There is another which the general public is not wise to: Nine out of every ten I have known were trying to contribute to somebody's support."

SOME OPENING DATES.

Promise of a Busy Time in the New York Theaters. The New York theaters are being over-

hauled and the big illuminated signs will soon be blazing on Broadway and Fortysecond street. The opening dates and attractions at New York are varied, but interesting. The Academy is already open with "'Way Down East" as an attraction: Belasco's opens in September with Mrs. Leslie Carter, and David Warfield will open the Bijon on September 2, using "The Music Master" again. The Broadway will open the 21st with "The Broadway will open the 21st with "The Pearl and the Pumpkin," which is now playing at the Colonial in Boston, and another Boston success, "The Earl and the Girl." will open the Casino early in September. Maxine Elliott brings out her new play, "Her Great Match," at the Criterion on Labor day, and Edna May will first be seen in the London success, "The Catch of the Season," at Daly's, on the 31st. John Drew and his new play will pack the Empire September 4, and George Ade's "The Bad Samaritan" will make its bow at the Garden September 11.

Arnold Daly will start his Bernard teresting. The Academy is already open

make its bow at the Garden September II.

Arnold Daly will start his Bernard Shaw orgie at the Garrick on September II and Sam Bernard will continue "The Rollicking Girl" at the Heraid Square and Robert Levaine will bring out Shaw's "Man and Superman" at the Hudson on September 6. Lalu Glasor in "Miss Dolly Dollars," will be seen at the Knickerbocker on Labor day, and Lew Field will open his theater September I with a play yet to be announced. The Rogers brothers will put their vaudeville show on at the Liberty September 4, and Nat Goodwin will bring out "The Beauty and the Barge" at the Lyceum on September 6. The Manhattan will bring out "Mary and John" for its first production in September, and the New Amsterdam will have

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he premier of "The Prodigal Son" on lentember 11. Wallack's is to be opened y Raymond Hitchcock in "Easy Daw-on" on the 22nd.

CITY AND COUNTRY PLAY.

Rural Dramas Liked by Residents of the Cities. "'Way Down East" is on the bills

again, after a very extended run of plays any one of which might have been called "Way Out West," and others for which the title "'Way Down South" would not have been unfitting If there is no "Way Ip North" on the boards, it is because the dramatic possibilities of the great north woods or the Canadian lumber camps have not yet been realized. Plays of this sort are an evidence of the Interest to city people, and, indeed, of common humanity, in typical and supposedly characteristic scenes from real life where it has been least sophisticated.

The city loves to refresh itself with the contemplation of representations of country life, just as country people like to see a "real city play." Is it any derogation to the country that the rural play is generally broadly funny, or idyllically sentimental, while the city play is likely to be tragical, or darkly melodramatic, with a "comedy element" that runs through it as if to intensify its shadows?

We still turn to the country for what is bilthe and simple and sweet. The city's shadows oppress us. If crime is not introduced in the city play, it seems always waiting in the wings ready to come on. "Leah Kleschna," which is all wee and burglary in its city part, but ends in light and gladness in the country, is typical.

Whether it should really be so is a any one of which might have been called

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